

THE LITTLE COAT

A Pretty Feature of the Summer Fashions.

MAY BE OF SILK OR LACE

Of Many Varieties, It Is the Key-note of the Costume.

To Be Most Effective Its Lines Should Be Suited to the Figure of the Wearer—Bodice Anglaise a Popular Material for the Short Coat. The Bolero Again More Flounces on Skirts—Black and White Still Much Worn.

The little coat is one of the most charming features of this summer's modes and it seems as if all the famous dressmakers were vying one with the other in turning out costumes of whose success this detail is the keynote.

The sheer summer robe worn beneath the coat may be a marvel of cobwebby



VELVET JACKET.

finesse and patient handwork and costly lace or it may be a very simple affair, charming of line and material, but in either case it is the coat that catches the eye, the coat that gives the costume its originality and cachet.

One must admit that this adorable little garment has not yet come into its own here. You may see models of the type referred to in some of the importing houses



BLUE SILK.

and you may have encountered perhaps a dozen such costumes here and there, but correspondents write of them as fairly epidemic wherever smart Parisians congregate, and perhaps even yet before the summer season dies American women will take them up enthusiastically on this side of the water.

Of course the last word of modishness decrees that there shall be some detail linking the coat with the frock worn under it, that it shall be made plain to the observer that this is no mere separate coat. Your haughty French designer scorns the



EMBROIDERED LINEN COAT.

practical and refuses to be accused of catering to the practical minded. So he repeats the color or trimming of the coat somewhere about the frock, very lightly perhaps, very unobtrusively, but firmly enough to link the component parts of the costume into one homogeneous whole.

And yet this is not always the case, and the thrifty woman may make her



A GOWN OF EMBROIDERED LINON WITH VALENCIENNES, A COAT OF PUCE TAFFETA AND A LITTLE JACKET OF CERISE TAFFETA WITH LACE.

piquant little coat do duty with more than one costume if she is so inclined.

For example, there is the short taffeta coat bordered by bouillonnés of the silk and otherwise untrifling save for touches of black velvet. One might have it in any gay or dainty color and it would do for wear over any dainty white summer frock or any sheer colored frock with which its color would harmonize.

The shape of this coat is good and the puffed bands and cords are quaint, but it is in the velvet note that the true French note is found, the dot upon the "i." Velvet ribbon is tied in a bow of double loops and set at just the right point on the coat back to indicate a high waist line. But the long sash ends of the velvet do not fall down over the coat back. No indeed. They are drawn through the silk under the bow and fall beneath the coat, appearing again from under the edge of the middle back and under the skirt. A very simple thing that any one might copy, but indescribably smart.

The little coat rounding away from the waist line in front and shaping down to a rounded point or to sharp cat-tails in the back is well liked by the designers and is built up in all the popular coat materials and with many slight variations. The length of the coat and abruptness of the shape have much to do with the becomingness of the garment and should be very carefully considered in connection with the figure. Any cutaway coat of the curving front type is trying to the woman of ample curves, and she would do well to avoid these lines, but there are degrees even of slenderness, and the woman who could wear one cutaway might not look well in another.

The two broderie Anglaise coats pictured on this page will serve to illustrate this point. The very short model, fastening with one big button and sloping back sharply into blunt rounded tails, is extraordinarily unbecoming to any save a very slim, hipless figure, though good looking when becoming. The longer model, rounded under the bust to give a bolero effect in the front and then sloping into a long pointed cat-tail, is much less trying, and where the bolero idea is even more emphasized, the short front running around to the under arm seams or even further back and the coat skirts falling straight from there, the result is sometimes even better for the plump figure.

This last arrangement is sometimes admirably carried out in the sheer material of the frock rather than in contrasting silk,

as in the model of the central group, which is carried out in linen, hand embroidered and trimmed in soft, scant frills of Valenciennes. The very deep rounded cape collar of this coat runs down in long points in front and those points cross diagonally over the girde of black velvet which holds the back in place.

The model would work out well in silk without the lace frills and with either fringe or merely some flat trimming as a border. A bordering band of velvet in a darker shade of the coat silk color or in black finishes some of the taffeta and satin coats smartly, and there are good narrow galons which may be used with satisfactory results.

Broderie Anglaise is, as has been indicated, a popular material for the short coat, and in linen or in silk, as the French call the fine handkerchief linen to distinguish it from toile, which is our linen,

upon everything from silk muslin to satin and serge.

A delightful French model in Prussian blue cachemire de soie, for instance, has its skirt caught up slightly at one side by ends falling from a high waisted girde of black satin and this lifted skirt shows an underskirt of white linen beautifully embroidered in the English openwork.

The short bolero coat has a big cape collar and deep cuffs of the broderie Anglaise and is girdled by the black satin scarf already mentioned.

The short bolero Anglaise coat of the sketch with its big silk revers belonged with a frock of silk voile in the color of the revers made up over white.

Used under sheer semi-transparent materials of color or black this popular embroidery is to be seen on all kinds of frocks, its bold openwork design showing charmingly through the cloudy veillings. Bands of the open work embroidery trim silk, marquisette, chiffon, linen, tulle, and every material, and it is combined with the finest and the heaviest laces.

Short coats are fashioned of lace as well as of embroidery, though the lace is more often used in combination with embroidery than alone, and the coat, entirely of lace, seldom has the cachet of the little silk coat. The lace and embroidery model reproduced here was of handsome flit and broderie Anglaise, with bands, girde and cascade of taffeta matching the taffeta and silk muslin frock with which it was worn.

Where a little lace wrap is desired it more often takes the form of a fichu than of a coat, and these big fichus, falling low over the shoulders and crossing in front, often descend in so long a point in the back that they may be girdled in, with the point falling below the girde like a little coat tail.

Big collars of lace or embroidered muslin almost hide some of the little silk coats. A short taffeta costume, with a coat of the taffeta, bordered in bouillonnés and sporting a big fichu of flat, overlapping pointed edge, embroidered muslin flounces had a tunic of the taffeta over an underskirt of the overlapping embroidery flounces.

The silhouette, you see, has so far changed only a little; but flounces and platings are creeping in and will doubtless become more assertive after they have obtained a secure footing, and already one hears the longer waist, the closer bodice line and the fuller skirt of old times spoken of as the new things.

And apropos of new old modes, one must not forget the bolero in talking

of the season's little coats. It has an undisputed place among them, though less generally worn than the coats with skirts of some kind, even if most abbreviated, and some of the bolero models are very effective. The one illustrated among the pictures is a case in point, and in cerise taffeta it topped jauntily a frock of lace veiled in mousseline de soie striped in cerise. Heavier lace trimmed the tunic bottom and formed the bolero collar and a flat bow of black velvet held this collar at the bust.

The very short bolero-like coat, belted just below the bust line and with a little frill falling below the girde, was introduced among the first of the short coats and is still liked.

The girthing and belting of coats of all kinds is a noticeable tendency of the late summer modes and produces some odd effects as well as some very delightful results. With the lowering of the

All black is worn despite torrid weather and really looks no hotter than any dark tone if it is properly relieved. A pretty young matron was lunching at a Fifth Avenue restaurant recently in a black chemise whose narrow, straight lines accentuated her slenderness. There was a very narrow ball fringe around the bottom of the narrow skirt, kimono sleeves, and the little frill which fell below a wide belt posed very high.

A big collar of exquisitely embroidered yellowed muslin was the only relief to the black and turned away from a slender white throat in comfortable fashion. The hat worn with the frock was a simple little helmet toque of black with a tuft of white feather at the back.

Using wood scraps.

Tag Ends Left From Big Work Not Wasted Nowdays.

In these days of high priced lumber the utilization of the small pieces of wood formerly considered of little or no value assumes considerable importance. The Woodworker gives a number of uses for these scraps.

Some furniture makers glue together small, clear pieces down to 1 inch wide and 1 foot long and find that they serve very well for the interior framework of bureaus, chiffoniers, sideboards and similar articles.

at the high waist line in front and falling in a long, straight panel or coat tail in the back are made up without trimming other than big soft fichus of fine muslin or net bordered by tiny frills and frills of the same sheer material finishing the half length sleeves.

A coat of this type in black taffeta was worn over a high waisted, simple frock of striped black and white silk muslin with a girde of bright blue, and it was said that the original model was of white net and lace over palest rose, with a coat of deeper rose taffeta and fichu of net.

Black and white are still greatly worn in spite of the outcry about their overpopularity, and the frocks in this coloring are often the prettiest seen at smart functions. There has been a fad for sheer white over black as a change from the long admired sheer black over white, and several of the great dressmakers have laid considerable stress upon this arrangement.

Callot has a model in black satin veiled in finely plaited white tulle and lace. The black satin shows unveiled at the skirt bottom, and through the tulle over robe are shown narrow lines of silver galon. The effect is much more attractive than it sounds and there are other successful models on the same order, but, while more unusual, they are not really so pretty as the more frankly white and black effects.

Some of the latter are now achieved by the use of handsome black lace, usually chantilly, veiling white satin or other material. A lovely model of clinging white satin without trimming on the skirt and with a bodice largely composed of broderie Anglaise had an over dress of

black chantilly which formed a crossed fichu in front, ending at the short waist line under a black velvet girde. The fichu pieces crossed the shoulders, being cut together with short sleeves, ran down to meet at the girde line in the back and below that fell in a single wide panel reaching to the bottom of the robe.

Another good black and white frock was of wide black and white stripe silk gauze. A wide panel of black satin ran the full length of the skirt front and back, but above a narrow girde of blue embroidered in black this panel was split into two sections, which were spread apart and softly draped over the shoulders.

Between these draperies the bodice was filled in with white tulle and lace, and a little collar of blue embroidered in black was turned back over the black drapery.

Mention has been made before of smart frocks made with one material forming the sides of skirt and bodice and the sleeves, while another material formed front and back. Sometimes there is a whole robe of one material and the sides are merely a veiling overdress held in place by girthing at the high waist line.

A white silk mousseline frock trimmed in fine lace had a wide scarf or panel of gauze in broad green and white stripes crossing each shoulder, forming short, loose, kimono sleeves and falling in wide ends front and back. These scarves reached to the bottom of the frock and were held by the girde.

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Wheelwrights save the ends cut from spokes and shape them in lathes for chisel, gimlet, auger and other tool handles. Wagon builders occasionally make use of scraps of hardwoods for lining brake blocks. Sash and blind makers save their scraps for the match factories, or if the pieces are large enough they are worked into corner blocks, rose blocks and balusters.

Coopers recut broken or defective staves of the larger sizes and make kegs or smaller vessels of them. Small headings are economically manufactured in that way. Occasionally defective staves and headings are made into bowls. Basket makers save the cores from which veneer has been cut and saw them into thin slats for baskets and crate covers.

Brush manufacturers have made some headway in using waste from furniture factories, but the pieces are of so many sizes and of such irregular shapes that success has been only partial. A small porch chair has been able to draw a considerable part of its raw material from the waste of boat factories.

Some of the makers of interior finish work the odds and ends of softwoods into small boxes and the hardwood scraps are made into parquet flooring. Planing mills work scraps and broken pieces, unsuitable in that form, into boxes for apples, medicines and other articles and into brackets, balusters, rose blocks and small quarter round moldings.

42 POUND RADISHES.

Japanese Vegetables Grown Successfully on Long Island.

Japanese gardeners for years have paid the closest attention to the improvement of their vegetables. In many instances they have both raised the quality and increased the size to a surprising degree.

Some of the favorite Japanese vegetables may easily be grown in this country, where they should be better known. Realizing the fact," says H. B. Fullerton of the Long Island Experimental Station, "we have annually tried out new varieties from Japan."

"Years ago we tried and found most worthy one of their very famous radishes, the Sakurajima, but it is not rated No. 1 with the Japanese, because the Daicon, a variety very long, rather slender and extremely smooth and most delicate in flesh, takes first place in the list of winter radishes."

"The Sakurajima we find is No. 7, yet to all Americans who have tried this mastodon of the radish family it is a revelation. When we first grew it this huge fellow, in shape very like a football, reached a maximum of but fourteen pounds, while we found that in Japan it frequently ran as high as thirty pounds."

"By raising the seed ourselves and selecting the finest specimens for such purpose we succeeded in 1909 in going the land of Banzai several better, for our radishes weighed as high as forty-two pounds apiece."

"This radish is a disappointment if planted at American radish planting time, the early spring. It has a tendency to run to seed in warm weather, it is also liable to be stringy or pungent and the flesh to be rather coarse. If, however, it is planted as late as August it grows rapidly, is extremely delicate, very fine grained and in texture closely approaches a high class apple."

"It is without coarseness or biting characteristics and is delicious when eaten raw as an appetizer or a salad. When cooked as the Japanese cook it is a vast improvement over the most delicate member of the turnip family. We found it met most praise when it was sliced in the Japanese way and these slices cut into dice or squares, cooked like turnips and served with cream sauce."

"The Daicon radish grows to about eighteen inches and its weight is a pound and a half. Its texture is very similar to that of the Sakurajima radish and its flavor even more delicate. Combined with those extremely good points it has the further quality of keeping magnificently all winter, furnishing a crisp, fresh appetizer or variation to the vegetable dishes even until the early growths in the open air are available. The good points named have been recognized by all who have tried this vegetable at our table or their own."

"Americans have a number of excellent squashes, but are practically without a single high class pumpkin. This vegetable is easily raised in quantity, but is not easy to market and so is practically unknown to the average city dweller. The majority of pumpkins raised are used in the feeding of stock; the flesh is usually coarse and filled with fibrous matter and a really sweet pumpkin is rare indeed. The pumpkin pie so frequently in evidence on restaurant and hotel bills of fare is pumpkin in name only, being concocted on a basis of some member of the squash family and hence lacking the sweetness of the pumpkin."

"We have found that, like radishes, pumpkins have been finely developed by the Japanese, and we tried their best one, the Chirimen. This pumpkin doesn't reach mammoth size, the largest we have grown being about eighteen inches in diameter and flattened. It is ribbed and has the same roughness that would be taken quality in potatoes and in melons."

"Its skin is divided into sections like a cantaloupe, and like a high class cantaloupe, has skin that is very thin. The seed cavity is extremely small, the result being that from a small sized pumpkin more edible meat is obtained than from many of the enormous ones we used to grow. The sweetness, texture and flavor is a revelation, and all Americans who like the pumpkin and eat it promptly vote it far and away ahead of anything usually produced in this country."

"In the season of 1910 we tried a red turnip which, with a possible handicap in its color, bids fair to equal the other good things we have obtained from Japan. A cucumber ranking No. 1 on the flower sale also promises to be a leader with us, but we wish to test further by growing them from seed produced in our own territory."

BROWN BEER.

Mistaken Belief That Hamburg's Famous Brew Will Not Intoxicates.

The belief that the celebrated Hamburg brown beer is non-intoxicating is based upon a misapprehension. There is no essential difference between beer of this character and ordinary lager beer except that the former contains 2.79 per cent. of alcohol as against 3.9 and 4.2 per cent. in the case of ordinary beer.

There is, however, a difference in the mode of fermentation which favors the prompt completion of the brew and which gives to brown beer its characteristic flavor. It is manufactured and sold throughout Germany in large quantities.

The term "brown beer" is local, the German brewers' term being "oberkaiserbier," or beer of upper fermentation. It is sold at retail at about half the price of ordinary beer, says Daily Consular and Trade Reports, and is therefore a popular workingman's beverage.

It also has a large sale as a beverage for nursing mothers and is regarded as a wholesome product, although rather sour and less palatable than beer of the ordinary brews. Being quick to ferment, it keeps only a short time. The pronounced sour flavor of brown beer results from the development of lactic acid, due to the higher internal temperature produced by the fermentation.

In making Berlin white beer the beer is brewed at a lower temperature and the proportion of three to four parts of yeast to one part of the latter is ground up separately and then mixed in the mashing vat, according to either the "deutscher" or "american" process. Much of the distinctive character of the Berlin white beer is dependent upon the special yeast that is used. This yeast is usually planted from a brewery to a brewery, and thus perpetuated. During the last seventy years or more the white beer has developed its special consistency and characteristics, and has also become accustomed to special conditions in Berlin.

It is the opinion of experts that this yeast would not stand transportation for any great distance and that it would not be successful in places having other climatic conditions or in localities where the water differed from that in Berlin. One peculiarity that gives a special flavor to the beer is the presence of the lactic acid bacteria in the yeast. The proportion of these bacteria is one part of bacteria to four, five or six parts of yeast. The fermentation of Berlin white beer is all according to the so-called surface fermentation (top yeast) as distinguished from sedimentary fermentation (bottom yeast). The fermentation process lasts three to five days. The beer from the fermenting vats is mixed with young beer and an addition of 10 to 15 per cent. yeast and it is then ready to be bottled for sale. The fermentation process is continued for two or three weeks and sometimes longer before the beer is ready for consumption. The alcohol content of Berlin white beer is 2 to 3 per cent.